An Official KTRU Document

The KTRU DJ Manual

A Handbook for Personnel at KTRU-FM

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Foreword

KTRU and the Rulemakers

As you read through the D.J. manual you will notice that most of it is dedicated to explaining the rules at KTRU. Some of the rules that will be discussed were made up by various directors at KTRU, but most of these rules were formulated from guidelines and laws that were set forth by the FCC, the agency that regulates the radio industry.

The University holds KTRU's license which makes us accountable to Rice as well as to the FCC. In order to avoid upsetting the FCC and the University, it is important that all DJ's and staff learn the rules set down on these pages and adjust their actions accordingly. We can be adventurous and progressive while still operating within the law.

This is your reference guide to KTRU policy and operation. It has the answers to many of your questions, so it's a good idea to bring it along with you on the first couple of shifts you do. If you cannot find the information you seek in this manual, however, feel free to contact the station manager or appropriate director.

A Non-Commercial Radio Station

KTRU is the 50,000 watt Class A non-commercial educational radio station licensed to William Marsh Rice University in Houston, Texas assigned to channel 219a at 91.7 mHz. If you have never listened to non-commercial radio, the differences between it and its commercial counterpart will quickly become obvious. First of all, there are no commercials *per se* on KTRU. We are not allowed to advertise products or services that are offered by for-profit groups over the air. We can promote events and give away tickets to events if we only speak of them in non-promotional terms. We are also allowed to accept donations from commercial entities and thank them on air. These announcements may not be done in a promtional manner , however. Most importantly, because our funding comes from within the university, specifically from student fees and the administration, we do not have to pander to advertisers or rich donors. Rather we are presented the opportunity to provide truely unique and valuable programming to the Rice and Houston communities.

Our Format

KTRU is licensed as an educational radio station. As an educational station it is our mission to educate both our listeners and the members of the Rice and Houston communities who are directly involved with the radio station.

KTRU's format can be most accurately described as "eclectic." We seek to present to the Houtson and Rice communities a variety of programming which is unavailable and underexposed elsewhere on the Houston airwaves. Our musical programming is centered around our trademark "general" programming which features a large variety of genres within each shift. During a KTRU general shift you are likely to hear jazz, world, classical, blues, hip-hop, folk, bluegrass, experimental, techno, ska, reggae, punk, rock, and much more. KTRU's programming also includes a number of "specialty" shows which focus on a specific genre, providing more in depth exposure. Keeping to the station's philosphy, our news and public affairs programming focuses on issues and topics that are of interest to a broad segment of the Houston community, yet are not covered sufficiently by other media outlets.

KTRU seeks to broaden the horizons and encourage creativity and open-mindedness among our listeners and the people directly involved with the station . Doing so, KTRU provides a form of education and entertainment unavailable elsewhere on the Houston airwaves.

How DJ Shifts are filled

To stay on the air 24 hours a day 365 days a year, it's obvious that KTRU needs as many good DJ's as it can find. You typically need to be a Rice student to get a shift and must demonstrate an open-mindedness and interest in learning about types of music which you may not yet be

familiar with. You are welcome to come by at any time during the year to apply, although we tend to actively recruit people only at the beginning of each semester. Those selected from the pool of applicants will be trained and usually placed in graveyard shifts (1-4am or 4-7am). There you will have the opportunity to perfect their skills as a D.J. and expand your musical tastes before moving on to a day shift. If you are interested in a specialty show or non-musical programming then we ask for a written proposal explaining what you would like to do.

Music Library

To your left is the entry to the Music Library. It is home to the Music Director(s), duplicate records, specialty show albums, all the new stuff being reviewed for airplay, and stuff that just won't fit in the control room anymore

Office

To your right is the office. It the resting place of the Macintosh™ , fax machine, and our amazing filing system, usually in grand disorder.

Production Room

Next to the Office is the Production Room. This is KTRU's small sound studio. The pre-recording and editing of special programming is accomplished within, and it can house in studio performances by bands interested in playing on-air.

Engineering Room

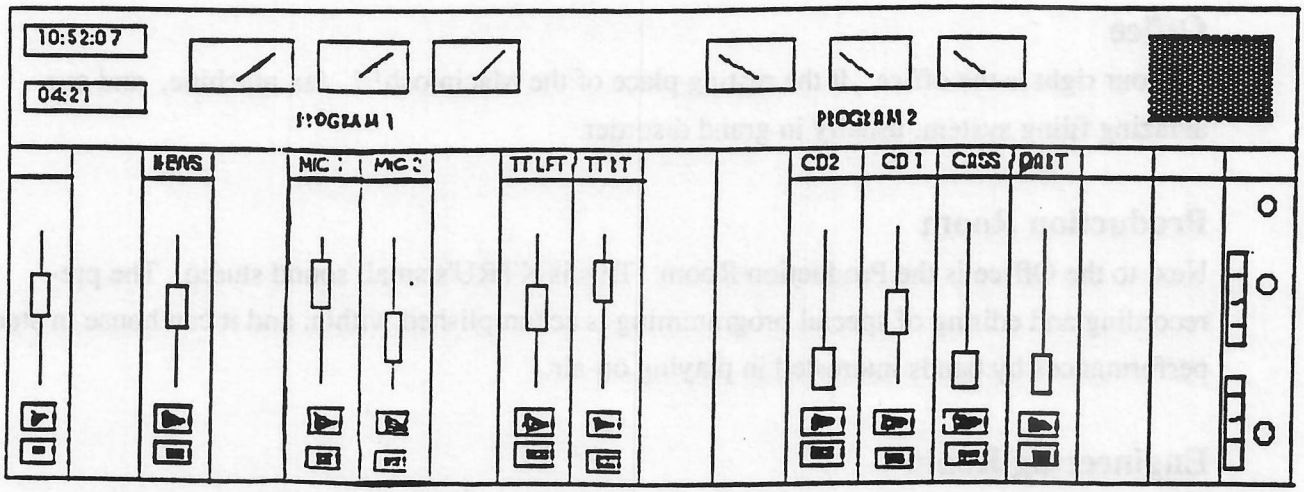
At the end of the little hallway past the Music Library is the Engineering Room. This is where we hide all the junk machines, wiring, engineers, test equipment and other stuff.

News Room

News programming is produced in here. Other fun stuff such as our satellite feed and remote-feed lines live in here.

Operation of the Control Mixing Board

(a somewhat outdated rendition, but still useful)



This diagram is a crude rendition of the Logitek Mariner mixing console, shown folded flat so you can see all the controls in one plane. The upper section is the meter bridge, while below are the 10 modules and front panel with the headphone jacks.

Meter Bridge

Contains the level meters and monitoring controls, along with the timer and clock. The lay of the land - so to speak - from left to right:

Clock:

A digital display clock for the DJ's convenience. Usually set to the right time.

Interval Timer (currently out of service):

Keeps track of how long the turntable/CD player has been activated. If you know a song is three minutes long and the counter reads two minutes then you know you have only one more minute to get your next song cued.

Channel 1 Meters:

Shows the gain (volume) of the audio for sound sources that are being broadcasted on the Air. Controlled by the individual gain faders on each module.

Channel 2 Meters:

Shows the gain (volume) of the audio for sound sources that you are listening to on Channel 2 (Audition)

Cue Speaker:

The audio from a module in CUE comes out here, and not through the control room monitor speakers.

Modules and other fun things on the control board

What each modules does from left to right:

1) This module is the **NEWS module**.

2) This one controls additional microphones that are occasionally used in the studio

3) This is a very important module. It is the **MIC module**. This is the one to use every time you want to talk on air.

4) This one controls the **left turn table**

5) The **right turntable**

BIG EMPTY SPACE

6) This activates the **DAT machine**

7) The **cassette player**

8) This works **CD #1**

9) **CD#2**

10) **Pre-select** module

The MIC module:

When the program button (the big one with the arrow) is depressed, it cuts off the normal wired-in line-level input from a studio device and activates that module's microphone input. When either microphone module is activated , the speakers in the control room will be muted. This eliminates the possibility of the speakers feeding back through the microphones.

To use the microphone, make sure its module is on channel one (it should always be on channel one so don't worry about this too much), and pull the gain fader up to about 5,(or to such a level that the channel 1 meter does not peak). Then press the program button (the one with the arrow) and talk away. When you are done, press the button with the square on it and this will turn the module off.

IMPORTANT

YOU MUST WEAR HEADPHONES WHILE SPEAKING ON THE MIC. THIS IS A LEGAL REQUIREMENT! You must be monitoring the transmitter signal; that is, you must listen to what is going out over the AIR, not channel one. This is so that you will be aware of any transmitter malfunctions, and will be able to react to them.

Modules in General:

At the top of each module there are several buttons. The ones that look like play, fast forward, etc. on the DAT and cassette modules can be used instead of the bottoms on the players to operate them. Do not touch the IN A and IN B buttons. There are also buttons marked CH1, CH2, and CUE. Here's some descriptions.

CH1

This is the one that should be lit up at all times. If it is not on, what you are playing will not be broadcast over the air.

CH2

Channel two acts as an audition channel. This is a separate off-air mixing channel giving the DJ a chance to preview an album, CD, etc., in full quality sound from the upper speakers, or test the microphones to be sure they are working in the event of an interview. Channel 2 is also the channel from which the cassette deck records. One nifty DJ trick: an album that has no break between songs can be started on this channel and switched to program/channel one so that a DJ can accurately cue a song and avoid the vrrrrrh sound a record makes when it is being brought up to speed.

CUE

Pushing this button activates the CUE feature of the mixer. When a module is in CUE and the PROGRAM button is not depressed, the sound comes out of the little cue speaker on the right side of the board. This allows a DJ to cue-up the next song. Unfortunately, the sound from the large speakers is not muted during this function, so you must turn the volume down manually in order to hear what is coming from the cue speaker.

Below these three little buttons are the GAIN FADER, PROGRAM button, and OFF button.

GAIN FADER

This is used to adjust the gain(volume) of material sent over the air.

PROGRAM

Depressing the program button (the arrow) will activate the module that it is connected to putting the device ON THE AIR.

OFF

To turn off any module, simply press the OFF button (the square). It will not stop the turntables or CD players, it merely stops what is playing from going out over the air. You must manually stop the turntables and CD players.

To the right of the module controls, there is a vertical series of buttons. Don't play with them.

On the far right of the control board, you will find volume controls, and speaker sources.

CUE SPEAKER VOLUME
Adjusts the volume of the cue speaker.

HEADPHONE SOURCE
Used to select the audio source desired for the headphones. Here is a listing of the sources:

CUE	cueing function
CH 2	audition channel
CH 1	the signal directly from the board, before it is broadcast
AIR	the signal as it comes from the transmitter

IMPORTANT!!!! You must monitor the transmitter signal; that is you must listen to AIR, and never CH 1. This is a LEGAL REQUIREMENT.

PHONES VOLUME
Adjusts the volume of the headphones. Be careful- if they are too loud, they will feed back through the microphone.

SPEAKER SOURCE
Used to select the audio source for the control room monitor speakers. Here is a listing of the sources:

AUX	tba
CH 2	audition channel
CH1	what comes directly off the board, before it is broadcast
AIR	the signal as it comes from the transmitter

As with the headphones, you must keep the speaker source on AIR!!!

MONITOR VOLUME
Adjusts the volume of the control room monitor speakers.

Important Control Room Equipment

DAT Machine

The DAT Machine plays Digital Audio Tapes and is mounted in the right tower directly above the cassette machine. DATs feature the high quality digital sound of CDs and can be tracked like CDs. They also can be recorded onto in a similar way to cassette tapes. We put stuff on DAT that you can't hear elsewhere, such as live performances that occurred in the KTRU Production Room. Make sure to take advantage of our ever growing DAT collection when they are available.

To use the DAT:

1) Open the tape drawer. You'll notice that the DAT tape looks like a cross between a cassette and a VCR tape. Place it in the drawer with the label up and the tape end facing in. Close the drawer.

2) Fast forward or rewind to the appropriate track. Make sure you've got it on cue because once it reaches a stopping point it will start playing. Try playing a track on cue to make sure you've got the hang of it before trying it on air.

CASSETTE MACHINE

The control room has a Tascam 122 professional cassette machine permanently installed in the right "Tower" below the DAT machine. It can be used for recording your shift whole or in parts, and for playing programming that is available on cassette.

The 122 normally listens to the Program outputs of the control board, so not only does it not require patching-in, but recordings have no "off the air" hiss.

As the 122 is a professional quality device, the controls are designed for advanced users, and are a bit difficult to get used to. There are easy set-ups for playback and recording, and they follow.

For tape playback:

1. Insert tape and set equalization and noise reduction to settings indicated on the tape.
2. Set the Monitor switch (far upper right) to "Tape".
3. Set the output volume slider on the machine (next to the meters) to 7.

To record:

1. Insert tape and set equalization and noise reduction to settings indicated on the tape.
2. Press the Record button to put the deck into the record/standby (record/pause) mode.
3. Activate the channel 2 buttons on the modules from which you would like to record.

(That's all the modules if you want to record your whole radio show.)

3. Set the Monitor switch (far upper right corner) to "Source" and adjust the recording levels while watching the Peak Level meters.
4. Press the Play button to start recording.

For good recordings, it is essential to maintain a high signal-to-noise ratio. If the record level is set too low, tape hiss will impair the playback sound quality. If it is set too high, the tape will be driven into distortion. Set the levels during a loud section of music so that future loud sections will not be distorted.

CD MACHINES AND TURNTABLES

You shouldn't have much trouble using these since they will be somewhat similar to your own stereo equipment. Since there are some differences, pay close attention during your training sessions and make sure to ask the DJ training you if you are unclear on their operation.

CONTROL ROOM PHONE

If you are the only person in the station, please answer all three of our lines. (The fourth, x4903 is the fax line.) Although only 4050 rings in the control room, all the other lines will light up. Please take messages and put them in the appropriate person's mailbox. When on the air it is recommended that you depress the "DND" button on the phone. DND means "Do Not Disturb." This will turn off the ringer so that it cannot be heard over the air. The line will still light up. Also, on the underside of the phone is a volume control. Make sure that it is turned down, so in the event that you forget to hit DND the ringer will not be obnoxiously loud.

Operation of Broadcast Equipment

Here are specific operating requirements for station equipment you will need to know and understand to keep us both legal and on the air.

Carrier Signal on/off

Tuning us ON

In order to turn the station on, first locate the Moseley remote control system. It is the unit at the top of the left tower. See if the alarm light on the Moseley is blinking. If it is not, leave a note in the station manager's box explaining when you came in and that the alarm light was not blinking. This probably means that the previous DJ did not turn off the station properly. Now, find the buttons with arrows on them and use them to get to channel 2 (shown on the digital display). Next, press the "raise" button until you hear a pop noise. The studio monitors will switch from a choppy static sound to silence. The transmitter is now on. Record the time in the "Station On/Off" column. If you are turning the station on for the first time that day, the day starting at 7am, read the "MRA ON" card, which begins with a station ID and write "MRA ON" in the "Engineering/Remarks" column, along with the time, and log the station ID. Then, write down the type of programming you are doing (the name of your specialty show, or "KTRU Music" for general programming). If the station had been on previously that day, and the "MRA ON" was read, simply do a station ID and log it, and write "station on" in the "Engineering/Remarks" column, followed by the type of programming. Now you can do your shift.

Turning us OFF

If you are the last DJ of the day/night, or think you might be, read the "MRA OFF" and log it as such on the program log. The "MRA OFF" ends with a station ID which must also be logged. Record the time in the "Station On/Off" column as well. After all of this has been completed, you can turn the station off. To do this, make sure the LED is on channel 2, press the "lower" button until you hear the pop noise. If the transmitter is off, the alarm light on the Moseley will be flashing. If it is, you're done. That's it. Go home and sleep.

If your must shut the station down in the middle of the day, odds are someone else will be coming in later, so do not read the "MRA OFF" spiel, because it's not the end of our broadcast day. Instead, just do a legal ID, sign off, mark the time in the "Station On/Off" column, write "station off" in the "Engineering/Remarks" column, and follow the directions above for powering down the transmitter.

ANYTIME THE STATION IS TURNED ON, THE FIRST THING THAT MUST BE SAID ON AIR IS "K-T-R-U, HOUSTON." ANYTIME THE STATION IS TURNED OFF, THE LAST THING THAT CAN BE SAID IS "K-T-R-U, HOUSTON." PERIOD. GOT IT? GOOD.

Power Readings

Another purpose of the Moseley remote control unit is to monitor the station's power. The unit allows one to monitor several different transmitter operating parameters. The up and down arrow buttons allow you to switch between channels, each of which displays another parameter. You should always make sure that the display is set on channel 4. This channel monitors our percentage of full power. We are required by the FCC to operate between 90 and 105 percent power. Under normal operation this will be the case. No adjustments are required on our part. You will notice that the display periodically changes, typically remaining between 98 and 101. Occasionally, glance at the display to verify that we are operating within legal limits. If not, shut down the station immediately and call the GM or a KTRU engineer. In actuality, our transmitter is programmed to shut itself off when it fluctuates outside the legal limits. You should not have to worry too much about the power readings.

It is required for you to understand a little of the mechanics behind the power readings. The FCC allows radio stations to monitor their power either by the direct or indirect method. The *indirect* method entails measuring the transmitter's voltage and current, then multiplying these together, including an efficiency factor which is particular to the transmitter. KTRU uses the *direct* method, utilizing calibrated equipment that performs the calculations for us. **During an FCC inspection you could be asked by the FCC officer how we determine our power readings. The correct answer is "by the direct method using our Mosely remote control unit."**

Keeping the Operator Log

(Please reference the sample log on page 10 as you read this section)

About the Operator Log

Before any DJ can go on the air, they are required by law to understand how to properly maintain station documents. The current Operator Log has spaces for all the programming and engineering information we are required to record and retain for the Federal Communications Commission.

The Operator Log is a legal document that is scrutinized by the FCC. We are required to keep the filled-in Operator Logs for two years for FCC inspection, and they can come at any time and ask to see the Log. Therefore, it should be carefully and properly filled in while your shift is in progress. **Never fill in the log after your shift is over, or with fill it in with bogus information.**

Filling in the Programming Portion of the Operator Log

Only those people that have satisfied the KTRU training requirements administered by the KTRU DJ director or designated staff persons may sign the log. No guest or any other person, trained or otherwise, may make entries on the log. **Only the person who has signed it may write upon it.**

Date

The 7 a.m. DJ, or the first one on the air since 7 a.m., must start the operator's log for the day. Grab a new operator's log, fill in the date and begin your shift. If no blank logs are available and there are no staff people in the station to obtain fresh logs for you, then use a blank piece of paper, filling it out as you would a preprinted log.

Time

The time you take over the controls and sit down in the control room chair is entered in under the Operator sign on/off portion of the log. When you follow another DJ, you should sign in at exactly the same time that the other D.J. signed off at. Be sure to note A or P after the time to designate either a.m. or p.m.

ex:	D.J, signs off	10:03 A	Mojo Nixon	MN	off
	next D.J. signs on	10:03 A	Skid Roper	SR	on

The time of sign on/off is followed by your signature (as it appears on your DJ affidavit), the word "on" or "off", and your printed initials. **You must sign on, and you must sign off. Even**

if the next DJ signs on, if you have not signed off, you are still legally responsible for the station (two people on the log at the same time is illegal).
There can be no gaps in the sign on/off times on the log. This would be interpreted as the control board being unattended which is illegal.

Programming/Engineering Remarks
If any changes in programming fall during your shift, list the time of the change and the program name (i.e.,. 7:00 / Hardcore Hour). When that program is over, show that we have changed to another program or gone back to regular programming (i.e.,. 8:00 / KTRU Music). This shows how long each special show was (something we need to know for the FCC). If you turn the station on or off, read the "Sign On / Off - MRA" card, log it here along with the time (7:00 / Sign On - MRA). Insert the word "off" if that's what you are doing. Whenever the transmitter malfunctions, broadcasts either too high or too low make note of it here. If you experience a minor problem that does not impair broadcasting, such as a CD player acting up, instead of recording it in this column, enter it into the "Engineering Problems" book (on left tower) and leave a note for the engineer. The "Programming/Engineering Remarks" is also the place to log EBS Tests/Alerts (more on that later.)

ID Time
Do a station I.D. within the five minutes of the top of every hour and log it by writing the time and initialing it under the Legal I.D.s column. If done later than five minutes past the hour you must make a note on the operator's log in the Programming/Engineering Remarks column reading "I.D. was late due to programming". To do a station I.D. simply say **K-T-R-U, Houston** without inserting any other words between the call letters and the city. You also have the option of grabbing a tape or DAT with "Legal I.D." labeled on it and playing it. Beware of recorded I.D.'s missing the word "Legal"; they are not to be substituted in place of the required station I.D. but, can be used at other times. **You need only to log the I.D. done at the top of the hour.**

PSA # Column
When you read a Public Service Announcement, write the number of the announcement and the time down in this slot. A D.J. should read at least one P.S.A. each hour. The announcements are on index cards and live in a plastic binder located near the control board. Make it a habit to read through each one before going on the mike so you will not trip over your tongue on a live mike, while millions and millions of listeners laugh at your mistakes. To cut down on repetition, check this column to see which ones have already been read throughout the course of the day; try to read a new one.

PA # Column

When you read a card or play a taped Promotional Announcement, write the number of the announcement and the time down in this slot. P.A.'s are usually programming announcements informing our listeners about the times of our specialty shows.

Donor Announcement Column

A Donor Announcement is an announcement read as a "thank-you" to businesses that have donated money or goods (Xeroxes, music, etc.) to the station. You are not allowed to change the wording in any way. Donor announcements are worded in value-neutral, generic terms to delineate between donors and advertisers. The rules the FCC has created to cover this area are designed to allow the station to show their appreciation to sponsors that have allowed the station to free up operating funds for improvements in programming. If you are required to read or play a taped Donor Announcement during your show, do it as close to the top of the hour as possible, and write the company name/DA number and times it aired in this space.

Corrections to the Log

If you make a mistake on the log and correct it during your shift, just mark through the mistake and correct it. If made after the shift, mark through it, correct it, date and initial it. If a mistake is very bad, explanations may be necessary, the Program Director will chase you down.

Anything that has no time listed next to it NEVER HAPPENED
Always remember to put the time something occurred down on the log.

A General Rule to Keep the DJ out of Trouble

Fill out the Operator Log correctly. **It is a LEGAL DOCUMENT.** You sign your name as an affidavit of the truth of the entries you have made. Pay attention to what you are writing on it, as it is by far the easiest thing to screw up. It is one of the things the FCC checks first when they come a-calling. We have to keep them for many years so the Fed's can inspect them. Our station license renewal depends on our keeping proper logs. Help keep our license safe.

KTRU 91.7FM

Houston

cross out incorrect one
~~central standard time~~
central daylight savings

DATE 4/19/94

Operator sign on/sign off

Time		DJ Signature	Initial	on/off
7:03	on	Sign Here	SH	ON
10:01	off	Sign Here	SH	OFF
10:01	on	Siddhartha Gautama	SG	ON
1:00	off	Siddhartha Gautama	SG	OFF
1:00	on	Steve Hotze	SH	ON
3:02	off	Steve Hotze	SH	OFF
3:02	on	John Doe	JD	ON
4:48	off	John Doe	JD	OFF
4:48	on	Fred Rodgers	FR	ON
8:00	off	Fred Rodgers	FR	OFF
8:00	on	Jane Doe	JD	ON
10:58	off	Jane Doe	JD	OFF
10:58	on	Tipper Gore	TD	ON
1:00	off	Tipper Gore	TD	OFF
1:59	on	Diamanda Smith	DS	ON
4:00	off	Diamanda Smith	DS	OFF
	on			
	off			
	on			
	off			
	on			
	off			
	on			
	off			

Station On/Off

Time	
7:03	on
	off
	on
	off
	on
	off
	on
	off
	on
	off
	on
1:00	off
1:59	on
4:00	off
	on

Programming/Engineering Remarks

Time	Remarks
7:03	MRA on
	KTRU music
10:01	ZEN show
1:00	KTRU music
2:06	ID late due to programming
2:35	EBS test
4:10	EBS test received - KTLOL
1:00	Station off
1:59	Station on
4:00	MRA off

SAMPLE

Not For FCC Use

Legal IDs

Time	Initial
7:03	SH
7:56	JH
9:00	JH
10:01	JH
11:02	SG
11:59	SG
1:04	SH
2:06	SH
3:00	SH
3:57	JD
4:58	FR
6:00	FR
7:01	FR
8:04	JD
8:59	JD
9:59	JD
11:01	TD
12:04	TD
1:00	TD
1:59	DS
3:00	DS
4:00	DS

PSA

Time	#
7:20	318
8:05	340
9:50	361
10:30	398
11:12	295
12:31	320
1:48	380
2:40	351
3:11	376
4:16	364
5:41	299
6:50	270
7:30	301
8:35	318
9:25	321
10:15	308
11:20	402
12:40	312
2:08	391
3:45	300

PA

Time	#
8:07	1111
10:40	1118
1:04	1120
1:44	1116
4:40	1119
7:10	1110
11:03	1117
3:18	1115

Donor Announcement

Time	Donor Name
10:01	Bubba's Gun Shop
1:00	Bubba's Gun Shop

The Emergency Broadcasting System

READ THIS SECTION SEVERAL TIMES - Proper use of this system is one of the most important FCC mandated things we do.

(Special Note: As of Jan. 1, 1997 the Emergency Broadcasting System will be replaced by the Emergency Alert System, or EAS. New operating instructions will be introduced at that time.)

The Emergency Broadcast System is the method by which the White House, national, state, and local agencies distribute emergency information to the public. KTRU is required by law to participate in this system in the following ways:

1. Test the system on a weekly basis by the methods listed in the next section. KTRU is required to broadcast a test once a week between sunrise and sunset.
2. Re-broadcast information received from the local primary station, KLOL (101 FM), in the event of an actual emergency.

Performance of the E.B.S. Test

KTRU's program director schedules the times of our EBS tests. This schedule is posted on the bulletin board to the left of the control board near the production room window. It's your responsibility to check the schedule and perform the test during your shift. It's not necessary to fade a song out to place the test at the exact time; wait for a break between songs.

At the front of the P.S.A. folder is a card explaining how to do an EBS test. You don't have to memorize any of the information about how to do a test; you just need to know where to find the instructions. After reading "...this is only a test...", push the red ENCODE button on the left of the MTS E.B.S. unit (in the left Tower.) (You do not need to hold down the button.) The unit automatically broadcasts the required annoying attention tone. When the unit stops emitting the tone (20 to 25 seconds later), finish reading the card. Be sure to log the time of the test on the Operating Log under "Programming/Engineering Remarks" (time - "E.B.S. test - KTRU").

Receiving E.B.S. tests and alerts from KLOL:

When the E.B.S. Monitor (located in the middle of the left tower) signals an alert from KLOL, the red light will come on and the test tone will sound over the monitors; don't panic- this does not go out over the air, and will eventually cease. This test tone means KLOL is either broadcasting a test or an alert. Listen to what is said on the FM radio built in to the unit (tuned to KLOL - 101 AM) to determine if the alert is a test or a real emergency. Let whatever you are

playing continue, but you must listen to the E.B.S. Monitor. You will either hear KLOL doing an EBS Test or broadcasting emergency information.

If it's just a test . . .
log it under the "Programming/ Engineering" column and write the time and "EBS test received-KLOL."

If it's an actual alert . . .
If a Severe Weather Watch or Warning or any other variety of emergency is declared, listen to the announcement and take down the details of the emergency (i.e.: counties affected and the time the watch/warning ends.) Announce this data to the public at the earliest opportunity. Go on mike and say something to the effect of "This is an alert of the Emergency Broadcast System." Press the ENCODE (the big red one on the MTS E.B.S. unit on the left Tower)button, and after the tone, relay the information you copied down from KLOL's alert. After you have relayed the information, log it in the "Programming/Engineering Remarks" column of the Operator Log (time-"E.B.S. ALERT received - KLOL" and on the following line, time - "E.B.S. ALERT relayed - KTRU").

KTRU is a Primary E.B.S. station, required to remain on the air during an emergency in order to supply the Houston area with news and official information. If there is an actual emergency, the DJ is not allowed to turn the station off and flee to the hills (they're too far away, anyway). The DJ must stay and keep us on the air, re-broadcasting whatever information we receive from KLOL.

And if you're lucky enough to be on the air during a national emergency . . .
In the case of a national emergency, the people at KLOL will broadcast an Emergency Action Notification. If an E.A.N. is declared, get the large E.B.S. Checklist from the left Tower. Open it and follow explicitly the instructions for the type of emergency declared. The Civil Defense folks have created safety plans for the nation, state, and local Houston area. The plans are too complicated to discuss, even generally, in this text, so we won't get into them. Read the E.B.S. Checklist if you have questions about what you are required to do in the event of an actual emergency.
Note: Inside the E.B.S. Checklist is a colored packet called the Authenticator List. It is only to be opened in the case of a national emergency. Open this packet only if you are ABSOLUTELY SURE IT'S THE REAL THING. It's really nothing special, just a lot of lists of activation and deactivation code words.

Reasons and Procedures for Emergency Station Shutdown

Fire

Serious

First, GET OUT OF THE STATION! ! ! Then set off the fire alarm (on the wall just past the elevator), and call the Campus Police (ext. 3333). The main concern is getting out. At your first opportunity, tell the person at the desk downstairs what is happening. Call station management.

Not-so-serious

First, call for some help. Either the Campus Police (ext. 3333 or 6000), or the RMC desk (ext. 4096). Then get the fire extinguisher and try to put it out yourself. If it gets out of control, follow (1) of this section. Once you have the fire extinguished, relax and call either the Campus Police or the RMC desk if they have not already arrived or been notified.

In either situation, an EMERGENCY SIGN-OFF is in order. To do that, just say "KTRU, Houston" and turn the station off. Never leave things on or running if something like this happens.

Transmitter Malfunctions

Power Too High or Too Low

The FCC requires us to turn the station off if we are operating outside the values mentioned before (CH. 4 btwn 90 and 105) for more than three hours. Sometimes the transmitter swings a little above or below, but that is not necessarily bad. This is permissible (but not legal), provided that you immediately notify an engineer or the GM and document the notification on the Operator Log in the "Programming/Engineering" section. Our new transmitter generally runs on automatic power. So, it should not need much adjustment.

However, in the event that the power goes drastically off the meter scale, either high or low, do a station ID and sign-off immediately, then notify an engineer or the GM. He will tell you how to log the problem.

Transmitter Failure

If for any reason the transmitter fails (either dies completely while we are on the air, or if the power does not come up when the raise button is pushed), call an engineer or the GM immediately. They will attempt to turn the station on via the telephone remote. If one cannot be reached, turn everything off, leave a note for the following DJ's (the note should read: DO NOT TRY TO TURN IT ON, engineer notified - time, etc.) and make a note of the problem on the Operator Log under remarks. Include the time of the problem and that an engineer was/was not notified. Please try to reach an engineer or the GM. We don't want to be off the air for any length of time if we can help it.

Other Anomalies

The equipment in the station will occasionally malfunction. There is not enough room in this manual to cover all the problems that could happen. DJ discretion is a must! Use common sense. If you think a problem is serious enough to warrant a sign-off, then do so; otherwise, make an effort to stay on the air. If in doubt, there is usually some knowledgeable person in the immediate vicinity or reachable by phone. NEVER BE AFRAID TO CALL FOR HELP!

When to Call an Engineer

Call an engineer when any of the station equipment malfunctions, and said malfunction may jeopardize either station operation or your safety. If an engineer cannot be reached, you have questions about a device's operation or a technical non-emergency, leave a note in the Engineering mail box with the date, time, problem and your name.

What not to touch

#1 - any buttons on the Moseley remote control unit other than the raise/lower buttons; #2 - any exposed wiring anywhere - you may either knock the station off the air, or electrocute yourself (not a good idea); #3 - anything else marked "Do Not Touch" by the engineers.

DJ Techniques and Suggestions

Cueing Technique (for Turntable)

To cue something, i. e., previewing and finding the beginning of material and positioning it so that the song is ready to start, push the CUE button of the appropriate module and turn the monitor speaker volume down. Now you will be in the CUE position.

For cueing records, place a record on the platter, choose the correct speed, and start the platter rotating with the start/stop button at the front left of the turntable. Thoroughly clean the record with the DiscWasher. Pick a song and remember that there is a knob on the control board to adjust the cue volume. IMPORTANT: After selecting the cut, gently place the needle very near the end of the cut to preview the ending. This keeps you from being surprised (unpleasantly) by sudden, cold endings or songs with no end at all. Think about what other song would follow well with the song you are playing. After previewing the ending, listen to the beginning of the song. Once you have found the beginning of the cut, stop the turntable with the start/stop button. Wait a second, then rotate the platter back to that exact point you chose to start the song. Pinpoint the first sound you want aired, and turn the platter back from there (counter-clockwise) a 1/4 revolution for 33 1/3 rpm records, or 1/3 revolution for 45 rpm. The turntable needs to come up to speed before the cut begins. Miss cueing will either result in the record not being up to the desired speed by the time the song starts, or having a small "dead air" gap between songs. The former is less desirable considering the audible speed change is VERY NOTICEABLE. The turntables have a predictable "acceleration" time (by the way - they are the quickest on the market to date), learn this concept and adjust your lead-in to your own personal tastes. When you are confident all is ready, push the faders up out of cue. You are ready to start playing records and making segues.

The Art of Segue

Segue simply defined: the transition from one piece of music to another. The idea: to make that transition happen somewhere between the concepts of, "wow, I didn't even know this was a different song" to "I can't believe he/she just threw the needle at a spinning turntable". The ability to blend songs together to make a coherent, listenable set is the mark of an excellent DJ. Doing segues without unintentionally abrupt, disturbing, or technically poor transitions, is an art. We can teach you the mechanical part, but not how to pick your music. Only with practice and an active attempt to learn more about music, will you stand out in the crowd; becoming known for your ability for interesting, thought-provoking and non-repetitive shifts. Be adventurous! With more than 10000 records in the control room, there are sure to be artists and styles of music that are unknown to you. Give something new a try each week.

Fading

We will start with the easiest segue method and get progressively more complex. Bring the faders up to about 5 and push the PROGRAM button. A correctly cued song will hit the air about half a second after hitting program. Gauge how much time there was between the button being pushed and the cut starting and adjust your timing accordingly.

Cold Starts

The easiest segue technique is to choose songs that have definite, hard, non-fading endings, and place after them songs with definite beginnings. This way, all that has to be done is to push the faders up at 5 or so and turn on and off the appropriate modules.

Hints

Having the gain faders up when you start the turntable can be trouble. Should the record be mis-cued, the listeners will hear the material as it comes up to speed. That "brrrrrrrrrrrring" is one of the most embarrassing mistakes a DJ can make. To make sure that this never happens, always cue up your records properly, and try this. With the levels down, push the PROGRAM button first and immediately afterward bring up the faders to 5 quickly. This covers up any accidental cueing mistakes by having the volume down when the platter starts turning.

Some songs have endings so similar to other songs beginnings, the careful blending of the two has led some of our listeners to believe that they are the same song. It is possible to create a "seamless" set of music that has no noticeable breaks, as if it were all done by the same artist on one side of a record. Careful use of the faders creates some of the illusion. In the case of live recordings with applause in between tracks, if you fade up slowly, the listener might think the applause was a part of the previous cut you played.

Levels

The Operator is required to maintain the modulation levels we transmit within legal limits at all times. This means that the DJ must pay attention to the metering system at all times and make adjustments to the levels as needed.

Levels that are too high at the control board cause distortion. Distortion caused by over-driving the mixing board cannot be corrected except by lowering the levels at the board.

Note these three meter examples:

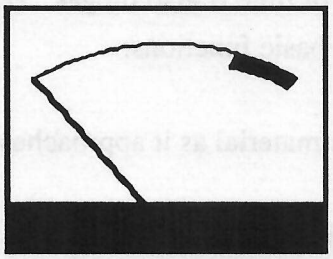


figure 10. Nothing

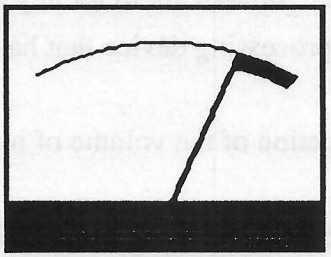


figure 11. 100%

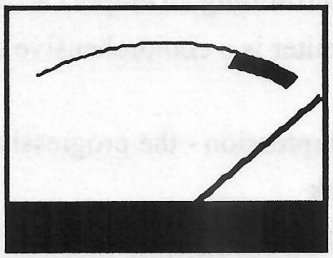


figure 12. TOO HIGH

Figure 10 shows the resting state of the meters when there is nothing going through the module. You will note in the three examples that the needle swings in an arc from 0% (zero%) to 100%, followed by a warning (red) area. That warning area is the PEAK AREA. Figure 11 shows 100% MODULATION. Any program material that runs through the control board that causes the meters to go past the red area (figure 12) WILL BE DISTORTED!

Ideally, Program levels for the loudest part of a song should live as close to 100% as possible without going far enough into the red to hit the right hand stop in the meter. It cannot be emphasized enough - do not run the Program levels too high (as in figure 12), as it causes noticeable distortion and clipping (distortion, clipping and over-modulation are, as we have said before, ILLEGAL).

The Limiter is the next link in the air chain (called the CLX [Compressor /Limiter/eXpander] in station documentation). The limiter actually does more than its name implies. The CLX allows us to increase the apparent volume of our program material, without increasing the possibility of excessive modulation peaks. By limiting the modulation peaks, and raising the levels of the quietest sections of our programming, we are attempting to stay within the FCC regulations that forbid us from interfering with other stations through peak distortion of the FM signal and minimum modulation. This is one of the reasons that broadcasting "dead air" is a sin. Transmitting an empty carrier signal without audio for any length of time is also illegal. The Limiter is a comprehensive audio processing device that has three basic functions:

compression - the progressive reduction of the volume of program material as it approaches a peak

limiting - chopping-off peak program material from the audio in an effort to eliminate over-modulation

expansion - (gating) gain reduction during low level programming, eliminating noise and other objectionable non-program elements from the audio.

Microphone Style

The DJ should maintain a "low profile" while on mike (don't mumble, though), to keep us from sounding like those "air personality" stations. We are a college station made up of people without aspirations of careers in "top-40" radio or gaining rating points. We are neither out to hype or bludgeon our listeners to death, nor to sound like other stations here in Houston or wherever you grew up. We are not out to scare listeners away, or put them to sleep. Create your own variety of individuality, but please don't overdo it.

The DJ's should feel free to elaborate on what they know. If you know what a certain KTRU artist has been doing lately, where their next concert is, etc., by all means tell the listeners about it. As long as it is of interest to the listeners, fine. Just don't go overboard.

Also, do not announce your own or anyone else's personal messages on the air. **Using the radio for personal communications is a violation of Federal Law.**

If you are a participant in an event that needs publicity, do not make up a P.S.A., contact the P.S.A. Director. He is in charge of that and will not take kindly to you doing his job for him.

You may not dedicate songs or give "shouts out" to anyone, even if they are requests. No matter how much they beg, plead, whine, wheedle or bribe.

If someone offers you anything of value in return for playing or announcing something over the air, do not even think about it. This is called "payola" and is a Federal crime.

Our Record Collection

Our record collection is our most valuable resource. A lot of the records we have cannot be replaced, and those we could find and buy would cost mucho dinero. Treat them very kindly, better than as if they were your own. Make a note to the Music Department if you feel a record is in need of replacement.

Filing

The label sticker lives at the top, closest to the face of the stacks to make searching easy. If they are all filed this way, the DJ has only to look at the top of the record spine for a title to find what they are looking for. The DJ then removes the chosen record and pulls out the one next to it (part way) to mark the place in the stacks for re-filing. Try not to put records back in the wrong place or in the wrong jacket (a common occurrence).

Records in the stacks are filed alphabetically from upper left to lower right. For those of you who need to be reminded, it goes like this:

A-B-C-D-E-F-G-H-I-J-K-L-M-N-O-P-Q-R-S-T-U-V-W-X-Y-Z

Artists or albums with numbers for titles are filed as if their name were spelled out (i.e., 999 is in N, 13th Floor Elevators are in T, etc.). Groups with abbreviated names are listed in the order of their abbreviated spelling (i.e., U.K. Subs are under UK not United Kingdom, U.B. 40 is under UB, etc.). Mc and Mac, Van and Von groups are listed alphabetically (McLaughlin under MCL, Macintosh under MACI, Van der Graff Generator under VAN not GEN, VonPickle under VONP not P, etc.). We have an amazing number of "Various Artist" and "Soundtrack" albums, and they live alphabetically, by title, in the V's under VAR. Artists whose names start with "the" or "a" are filed under the first letter of the second word.

Care and Feeding of the Vinyl

It doesn't matter how good any of KTRU's equipment is if the vinyl is in poor shape. Safeguarding the condition of the collection is of utmost importance. Follow these rules concerning the handling of records:

1. Handle records only by their edges. Fingerprints contain grease and dirt that, if allowed to build up, cannot be cleaned from the vinyl.
2. Clean every disk you play thoroughly with the Discwasher™ (see below).
3. Re-sleeve the record carefully in the jacket using the method in figure 14. Every disk jacket should have a liner sleeve inside. If a record jacket has no sleeve inside, notify the Music Director and it will be replaced.
4. Gently slide record jackets back in their places in the stacks, never force them. Damaged jackets should also be brought to the attention of the M.D.
5. Try not to be a fumblebunny. Do not drop records on the floor.

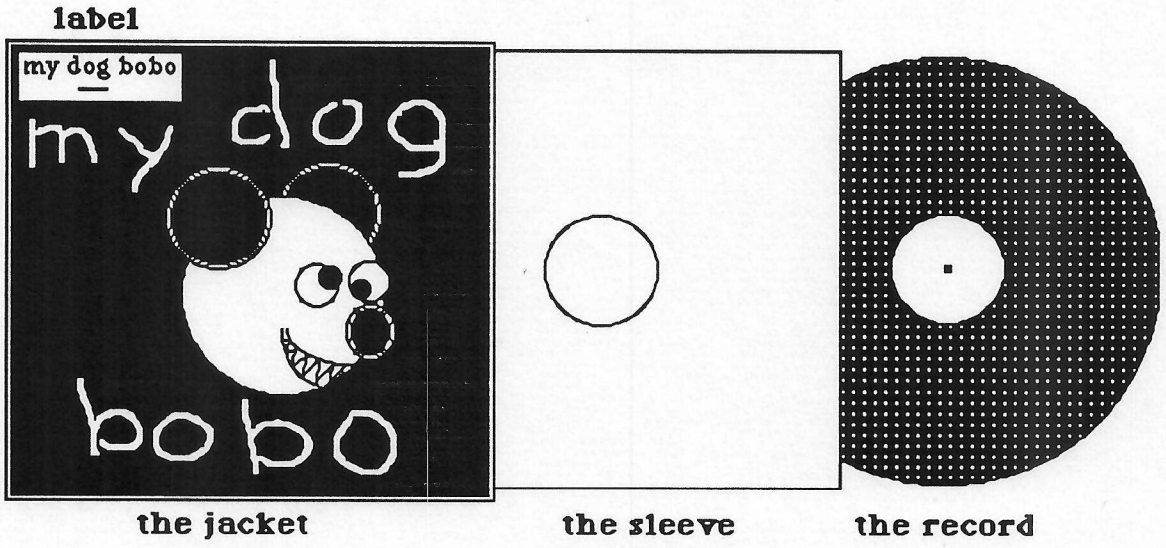


figure 14 - Official KTRU DJ Convenient Record Orientation

All of our records should be in their jackets in the fashion seen above. This is the fast and easy method and most DJ's expect to find their records this way. Tip the chosen record's jacket slightly and the record should slide out into a waiting hand, hopefully yours. Do not file the records any other way.

Use of the Discwasher™

To prevent having to throw away records because they are too dirty to play, KTRU uses the Discwasher™ record cleaning system. It is a very quick and simple way to clean fingerprints and dust from the grooves of each record before they are played. If it is not done on every record every time it is played, crud builds up in the grooves in layers, making it impossible to remove. That crud and large and small scratches are what makes our records sound like a bowl of Rice Krispies. Considering the amount of times each record is played, it makes sense to make record cleaning a requirement.

The Discwasher is a wooden "brush" with a black cleaning surface which acts a bit like a lint brush. Make note of the direction that the arrow indicates the brush should be wiped across the surface. Place a few drops of cleaning solution along one edge of the brush and hold it gently on the album's surface as it runs on the turntable. Then turn the brush so that the dry side will be touching the surface and dry off the album in the same way.

Station Rules

Your Shift, Absences, Time Requirement

The standard DJ shift is two or three hours long, once a week, and at the same time each week. Once you are on the schedule, show up for your shift without fail. **If you miss your shift twice without an acceptable excuse, you will be automatically fired.** It is your responsibility to leave a note in the D.J. Director's box explaining why you missed your shift and apologizing profusely. If you cannot make it to your regular shift, it is your responsibility to find a substitute. Make sure your substitute is another regular D.J. or someone on the official Sub List. The D.J. director will only be obliged to help you find a substitute if you give him/her a week's notice. If you are unable to find a sub you must inform the DJ Director that you are going to miss your shift. Don't wait until the last minute to find a replacement; it's hard to find someone on short notice. *Remember* - only licensed and authorized KTRU DJ's can be substitutes.

A regular shift runs slightly longer than two hours (three if you are sharing your shift.) Arrive 10 to 15 minutes before your shift starts, check the bulletin board to the left of the control board (for special programming, EBS tests, or other important info.), check if you must do ticket giveaways, look over the previous DJ's Music Log, pull your Playlist, and choose a few songs to start with.

Plan on staying at the station 15 minutes after your shift just in case the next DJ is late, to put away your records and finish up the logs. If the next DJ is late, you should try calling them at home. If they haven't shown up within 15-30 minutes you may prepare to turn off the station; you are also welcome to extend your shift as long as you like.

Try putting your records away during your shift, rather than saving the chore for afterwards. If you wait until the end of your shift to refile your records, you will be in the way of the next DJ. Don't run away after your shift. Double check your log and make sure you have refiled all your records.

Duties:

While you are doing your shift, we trust you to follow the rules set down in this manual and in the hands-on training you received. Aside from playing music and other programming, the DJ is responsible for keeping the Operator Log in an accurate and legible fashion, and for maintaining control of the station.

Visitors & Guests

Whoever is signed on the Operator Log is responsible for controlling everything that goes over the air. That person is also responsible for everything that goes on in the control room during the shift. That means that the Operator must make sure that the actions of anyone in the control room do not interfere with the smooth operation of the station and our broadcast quality. **If anyone in the control room, invited or not, does something illegal over the air, the DJ on the Operator Log is legally responsible.** The Operator is required to be in control at all times, and may do whatever is necessary to maintain control. For this reason, only the DJ is allowed to speak over the mike. Do not even take the chance that a guest might screw up.

The DJ is not allowed to let anyone else take over the shift or operate the control board for any reason while on the log. Do not let your friends or guests touch anything that controls what goes over the air. Put on a long song if you need to go to the bathroom or let someone in after building hours. And if you need to be somewhere else, you need to get someone (a officially trained someone) to sign on the log and take over while you take care of business. This is the only way you can leave the station, unless you sign off the log or take the station off the air.

It is station policy to maintain an open door and welcome all visitors. However, occasionally our visitors will be crazies, lunatics, psychopaths or just plain fucked-up. In this case, you need to assume the responsibility of seeing that they do not cause trouble. Call the Campus Police (x3333 or x6000) if they do not want to leave when asked.

Shift Format

The basic shift consists of sets of music lasting from 15 minutes to an hour. This means that the DJ should go on mike no more than 4 and no less than 1 time an hour. The number is a matter of personal preference. While it's really annoying to hear the D.J.'s voice every other song, or every three songs, it's also just as annoying to listen to ten songs with no break. Keep in mind that people probably don't know everything you're playing, and they may want to know the name of something. It's very difficult to remember when a song was played in a very long set. Therefore, you really should go on mike approximately every 4-6 songs. The Music Log must be kept so you will know what was played and you can tell the listeners about it. Each time you go on mike, you can do things such as a station ID, recap the music played in the last set, read a PSA or PA, give the time, ask for requests, etc. Keep the bullshit to a minimum. **We are a music station, not a talk station**. While you may think that you are capable of saying clever things on air, almost everyone listening will think you are full of yourself and stupid. Rambling on mike loses listeners real fast.

Alcohol, Food and Smoking

Alcohol

If you are of legal age to drink in Texas, you may bring alcohol into the station and consume it. If are signed on the Operator Log, you are legally required to remain sober. Programming may not be adversely affected due to the consumption of alcohol. Remember that you are responsible for the conduct and actions of all the guests you bring into the station, as well as your own actions. Use more than average common sense. Keeping your shift depends on it. Spills of any liquid on the control board should be reported to the engineer immediately. One spill can cause hundreds of dollars in damage, and could take us off the air. Please dispose of your empty containers properly. In the case of bottles that means removing them from the premises.

Food

You may bring food into the station if you clean up after yourself. No food is allowed anywhere near the control table. The damage spills can cause is doubled by the problems created by roach and ant infestation.

Smoking

Smoking of any substance inside any part of the station or building is forbidden. This is due to City of Houston Fire Codes, because the SoundSoak™ wall coverings absorb most every odor they are subjected to, and tend to smell bad for a long, long time. Chase anyone who is smoking out of the building. DJs found to be in violation of this rule will be dismissed from duty and banned from the station.

Borrowing Records or Equipment:

Records

Records from the stacks can be borrowed only if they are for a function that KTRU is providing music for, and only by authorized KTRU staffpersons. To become authorized, contact the General Manager and ask if it's O.K. **If you remove records from the station** (except "to be reviewed" albums that have been properly checked out), **it will be considered theft, and you will be hung out to dry.** "I was just borrowing them" is not an acceptable excuse. We are very serious about this. Some of our albums are not only valuable, they are irreplaceable. We could not afford to replace them if they were ripped off, and some of them are so far out of print, they might never be found again.

WHY NOT TO STEAL ALBUMS FROM KTRU:

1) You are hurting a group of people, not just some impersonal organization. Everyone at the station suffers from one person's greed.

2) You are hurting the artist whose albums you steal. For many bands we give airplay to, KTRU provides one of the few sources of exposure. By taking away their 50,000 watt voice you are inevitably hurting the sales of artists who are likely struggling to get by.

3) When you get caught charges will be filed against you. Rice students will be taken to University Court and likely expelled from Rice. Non-students will be prosecuted in local courts on criminal charges. Obviously, you will be banned from the station as well.

How can theft be prevented?

It would be nice if everyone working for the station respected it enough to not steal from it. Unfortunately, past experience has shown that with such a large organization there is usually at least one person who tries to take advantage of it at the expense of everyone else. Obviously, the best deterrent is catching a thief and then prosecuting him or her. In order to do this we need everyone's help. Here's what ya need to do:

1) Try to limit guests to a few people and make sure they are people you know well and will not take something when you've got your back turned. You are responsible for the behavior of any guests you bring to the station. Thus you can be held in part accountable for their actions (i.e. stealing, defacing the station or RMC). The only rooms that guests should be in are the control room and lobby.

2) BE ALERT! Be on the lookout for people acting suspiciously. If you have any reason to suspect someone of stealing, let the GM know about it. You can give the information anonymously or better yet with the understanding that your name will remain confidential if desired. Even if you don't have any hard evidence, it is helpful to know who to maybe keep an

eye on. It is your responsibility as a DJ to report any knowledge you have of someone stealing from the station. If it is found that you have concealed such information, you will also be dismissed from the station.

3) If you notice something missing from the stacks, make a note recording the time, date, and what's missing and put it in the GM's box. Pinpointing the times when albums disappear makes it that much easier to catch whoever's doing it.

If each DJ follows the above guidelines and makes preventing theft a personal concern, we can hopefully greatly reduce the problem. Self-policing is obviously a better solution than the more expensive (but highly effective) option of renting hidden camera equipment. We haven't had to resort to such a "Big Brother is watching you" approach yet, but we may have to if the problem continues.

Equipment

No equipment can be removed from the station without the approval of the Chief Engineer, Production Manager, or the General Manager. Check-out lists are provided for that equipment which can be borrowed. Unauthorized borrowing is the same as theft, and will be dealt with severely. Some of KTRU's equipment is just plain not available for loan. It is too expensive or delicate to letting out of our sight.

Taping

A DJ can record his or her show by using the Control Room cassette machine. It resides in the right "Tower" and its operation is explained in the section on control room machines. One thing that you can try to remember to make life easier: for the unit to record what you are playing over the air, the monitor switch (in the upper right corner) should be set on SOURCE. The machine needs no patching to record your shift, when in SOURCE it listens to the Program channel of the control board. Also, the control board modules must be on Channel 2.
You are welcome to tape your show for yourself, but keep in mind that if you need to play a cassette, the machine will be occupied.

The taping of records for your own personal use is frowned upon by the Feds, and therefore we cannot condone it. While the music library does have the equipment to dub albums, KTRU cannot officially allow people to use the equipment at the station to tape albums for personal use due to copyright laws.

Listener Complaints and Angry Donors

One thing that protects you as a DJ from getting irate calls from listeners, is to never promise anything over the phone or over the air. If a caller requests a song, we suggest you tell them: "I'll try to play it","I'll put it on my list","We'll see", etc.
You need not promise them anything.
If a caller has a complaint and wants to talk to someone in charge, take their name and phone number and explain that the station manager will get in touch with them promptly. Make sure the GM gets the message, the phone number and any pertinent details. If a caller is really hacked-off about something you have done, apologize. If that does not solve the problem, follow the instructions above. If the DJ has remained within the realm of reason, chances are the listener is out of line and the DJ will be vindicated.

It is important that you never give someone making a complaint "the brush-off". These people write letters of complaint to the FCC and the University. Listener complaints that have not been properly addressed by the station management are one of the things the FCC takes into consideration when deciding not to renew station licenses. We could be fined, or our license application refused for not promptly following up on listener complaints.
Don't over-step any legal or station regulations, and both you and the station will be safe from persecution/prosecution.

If you get a call about DA's that were not aired, or tickets that were given away, but did not exist, or any other service of the station that has failed, route the information to the correct Director with a call or a note in his/her box.

After Hours Access Policy

The Student Activity Wing of the Ley Student Center will be locked after normal business hours, over weekends and during holidays for the protection of the offices in that wing whenever a Rice Student Center employee is not on duty. The following rules are designed to protect these offices by delineating exactly who may gain after hours access to the Student Activity Wing, and under what conditions they are allowed access.

Access to this wing will be gained through the blue door on the East side of the Ley Student Center. **This door shall not be propped open under any conditions when the building is locked.** The door has a magnetic lock and it can be opened from the outside by passing the magnetic strip on either a Rice ID card that has been approved for access or a Student Activity Wing visitor's pass through the card reader next to the door.

Getting Access

KTRU Staff Members

KTRU staff members include all of the DJ's, journalists, engineers, and other people that voluntarily work for KTRU on a regular basis. A regularly updated list of the names of staff members who are alumni, currently enrolled students, or members of the Rice faculty or staff will be submitted to the Campus Police and the Director of the Student Center. It often takes longer than we would like for new DJs to be added by the campus police, so be patient and remember that there is a phone by the door that can be used to call the station and have someone let you in. If you have continued problems with card access notify the DJ Director or Office Manager. All of the people on this card access list will have a Rice ID card that will allow them to unlock the magnetic lock on the blue door on the East side of the Ley Student Center.

Substitute DJ's

A list of substitute DJ's will also be maintained with the Campus Police Office. Although the people on this list will not be allowed direct access to the Student Activity Wing, they will be permitted to receive a visitor's pass without the prior approval of a staff member present in the Wing. No one shall keep out a visitor's pass for more than twelve hours.

Responsibilities

Each staff member will be responsible for his or her actions while in the Student Activity Wing. Staff members may be fully charged for any damage that they do to the station or to any other part of the building. In addition, staff members are responsible for all guests. Therefore, staff members may be charged for any damage done by their guests. In addition, staff members are responsible for making sure that their guests understand this policy and abide by it.

Anytime that a staff member discovers that an unauthorized guest is present in the building or that any guest is causing trouble, he or she shall inform the Campus Police by phone at x3333. In addition, serious problems such as fires, power outages, or floods should be reported to the Campus Police and to the Physical Plant (daytime - x2485 , nighttime - x4095).

Never exit through the other doors of the building after hours. Exiting through doors other than the card reader door will set off a silent alarm which goes off at the campus police station.

Penalties

If the Campus Police find anyone in the building who is not authorized to be there, the officer(s) shall remove that person from the building. An attempt to find and punish the person responsible for admitting the unauthorized guest will then be undertaken by the current directors of KTRU. If the unauthorized guest is found to be doing malicious damage to any part of the Student Activity Wing, the Campus Police officer(s) will remove this person from the premises and take any other action that is appropriate to the situation.

If damage that is not of a malicious nature is done to the Student Activity Wing, an attempt will be made by the directors of KTRU to arrange for reparations to be made by the staff member responsible for the damages. If any malicious damage done to the KTRU studios is suspected to have been done by a staff member or his or her guest, then that staff member will be tried by the current directors of KTRU, under the advice of the Proctor, the RMC Director, and the Director of Student Activities. In cases involving repeated violations or damages in excess of one hundred dollars, the case will be referred to either the University Court or to the Proctor. The innocence or guilt of the staff member will be determined by a majority vote of a quorum of the current directors. Penalties handed out by the KTRU directors will range from suspension of access to the building to permanent dismissal from the KTRU staff. Any charges for amounts of damage less than one hundred dollars will also be assessed.

Programming Content Policy

The purpose of this policy is to spell out the restrictions that KTRU, as an FCC-licensed non-commercial educational broadcast station, has imposed upon its programming content. This policy is intended to better inform DJ's, newscasters, and everyone else who assists in KTRU's programming as to what material the FCC considers unsuited for broadcast. KTRU has always strived in its programming to provide information and entertainment of interest to the students, faculty, and staff of Rice University, as well as to other listeners in the KTRU listening area. As part of its effort to achieve these goals, KTRU has always, consistent with the requirements of the Federal Communications Commission and the best interest of Rice University, restricted programming that is obscene, needlessly offensive, or that reflects poorly upon the staff of the station, the students at Rice, or the University itself.

Restrictions

The following restrictions apply as indicated either to the speech of KTRU staff members and guests or to the content of programs or lyrical content of the music that is broadcast.

Obscenity

1. Spoken Word - - Although some ambiguity exists in the interpretation of the laws controlling program content, section 1464 of the U. S. Criminal Code explicitly states:
"Whoever utters any obscene, indecent or profane language by means of radio communications shall be fined not more than $10,000 or imprisoned for not more than two years or both."
Therefore, KTRU staff members shall not utter obscene, indecent, or profane language in a KTRU broadcast, nor permit others to do so. Our policy concerning what we consider to be obscene is set forth in paragraph 2 below. What is indecent or profane is a little less clear. Expletives are obviously not allowed. You may never say "fuck" or "shit" in any form even if it is in a song title or name of a band. Also, you may not make reference to sexual or excretory functions and organs. Basically, the DJ has to come across as a professional and be able to communicate to whomever may be listening in unoffensive terms.
While a DJ is signed on the Operator log, he or she is legally responsible for all material that is broadcast. Therefore, section 1464 applies to all speech that is broadcast by KTRU. The DJ is thus required not only to regulate his or her own speech but also to prevent the broadcast of offensive speech by others. This includes silencing guests by turning off the microphone, if necessary.

2. Song Lyrics and Special Programming - - As presented in Miller v. California [413 U. S. 15, (1973)], the Supreme Court's most recent legal definition of obscenity is material whose dominant theme:

a. exclusively appeals to prurient interests
b. violates community standards, and
c. lacks serious literary, artistic, political, or scientific value.

In addition, in the FCC v. Pacifica Foundation decision [438 U. S. 776 (1978) WBAI], better known as "The George Carlin Case", the FCC declared obscene any broadcast material containing a description of a sexual or excretory organ or activity.
The FCC requires broadcasters to be knowledgeable of the content of their programming. They have suggested that stations can fulfill this obligation by:

a. pre-screening by a responsible station employee
b. monitoring selections while they are being played
c. considering and responding to complaints made by members of the public.

In compliance with the first suggestion, all music aired during regular programming will be pre-screened by a DJ reviewer. A Music Director will then, on the advice of the person who pre-screened the record, draw a line through and/or mark "DO NOT PLAY" or "NO" next to the title of any song that is obscene or potentially offensive. These marks will be made on the label of the album in question. All non-musical programming broadcast during regular programming hours must receive approval from the Program Director. All material broadcast during special programming hours must be pre-screened by the person(s) in charge of the special show during which the material is aired. These people will be held responsible for the content of all material aired during their special program.
In compliance with the second suggestion, all DJ's are required to monitor the material that they are broadcasting. Finally, all complaints received from listeners will be immediately followed up on with written responses and any corrective action deemed necessary will be taken.

Any material that is potentially offensive, but still deemed worthy of broadcast by the Program Director, will be channeled to the 10 PM - 6 AM time period or, if possible, will be edited and placed on tape for regular airplay. When the unedited material is broadcast, it will be preceded by a warning as to its potentially offensive nature. The text of the disclaimer for unedited programs will be as follows:

"The subject matter and/or language of this program may be considered offensive by some of our listeners. We suggest that those listeners tune away until we return to regular programming."

This initial warning will then be followed by similar disclaimers repeated at fifteen minute intervals until we return to regular programming. All disclaimers will include an estimate of the time at which KTRU will return to regular programming. Each disclaimer will be logged as an "Offensive Content Warning" along with the time that it is broadcast in the "Programming/Engineering" section of the Operator log.

Drug References

1. Spoken Word - - KTRU staff members shall not broadcast any statement that promotes or glorifies the use of illegal drugs. In addition, KTRU staff members shall not permit others to make such statements over the air, except in the broadcast of a news or public affairs program for which advance written approval has been obtained from the Program Director.

2. Song Lyrics and Special Programming - - In the case of the Yale Broadcasting Company v. the FCC [478 F. 2d 594 (1973) WYBC-FM], the FCC stated that "licensees were told that they must make 'reasonable efforts' to determine before broadcast the meaning of music containing drug oriented lyrics." Furthermore, the FCC has stated that their goal is to "discourage, if not eliminate, the playing of records which tend to promote and/or glorify the use of illegal drugs." [28 F. 2d 410 (1971)] Song lyrics shall be reviewed for compliance with this policy by the DJ reviewers under a procedure similar to that described for obscene content.

Biased Opinions on Controversial Issues - Editorials of any sort have no place during KTRU's musical programming. In general, editorials on controversial issues will only be permitted during scheduled news broadcasts. All editorials presented will be followed by this disclaimer: "The views, commentary, and opinions expressed during the preceding editorial are solely those of the person(s) expressing them and not necessarily those of the faculty, staff, or administration of Rice University."

Personal Attacks

KTRU staff members and their guests shall not make any personal attacks whatsoever on the honesty, character, integrity, or like personal qualities of an identified person or group in a KTRU broadcast. If during "the presentation of views on a controversial issue of public importance, an attack is made on the honesty, character, integrity or like personal qualities of an identified person or group, the broadcaster must, within one week after the attack, transmit to the person or groups attacked (1) notification of the date, time and identification of the broadcast, (2) a script or tape (or an accurate summary if a script or tape is not available) of the attack, and (3) an offer of a reasonable opportunity to respond over the station's facilities free of charge. The personal attack rule does not apply to attacks made in the course of a bona fide newscast, a bona fide news interview, or on the spot coverage of a bona fide news event (including commentary or analysis by newsmen offered as part of such news programs)." [Federal Register, Vol. 39, No. 173] Although personal attacks broadcast by staff members are greatly discouraged, if an attack is made over the air, the staff member making the attack is required to inform the Program Director within 48 hours of the event so that the Program Director can ensure that the person who was attacked is notified within a week and that all of the other preceding requirements are fulfilled. The repeated broadcast of personal attacks and/or unreported personal attacks will result in the dismissal of the staff member responsible.

Dirty Laundry

A DJ should never express dissatisfaction with station policy or decisions made by KTRU directors on air. Anything negative said about the station or its members on-air is grounds for immediate dismissal. Not only are such actions immature and unprofessional, we could also get in trouble with the FCC for it. The DJ signed on the Operator Log is also responsible for what his guests say in this regard as well. If a DJ has a specific problem, such as the time of a new shift, the appropriate thing to do is to talk the GM or one of the directors. The administrative staff at KTRU is typical friendly and approachable, but has very little respect or tolerance for DJs who whine on the air.

DJs should also refrain from mentioning any equipment difficulties on air. When there are such problems, the engineer needs to hear hear about them, but our listeners do not. It is essential that we convey the impression that we are running smoothly rather we actually are or not (if for no other reason than the benefit of our friends at the FCC).

"Fighting Words"

In accordance with the Chaplinsky v. New Hampshire decision [315 U. S. 568 (1942)], the DJ shall not broadcast any statement that has a strong potential of inciting a riot or fight. No, we're not making this up.

Sanctions

Below are described the sanctions that will be applied in cases involving a violation of the Programming Content Policy. Some may regard these sanctions as quite severe. However, violations of this policy could jeopardize Rice University's license to operate KTRU. In light of the FCC and Supreme Court decisions that have been cited in the above sections, the station management feels that the threat of the FCC or the University launching an investigation or taking action against KTRU in response to a public complaint is very real. Therefore, KTRU has adopted this policy and these sanctions to demonstrate KTRU's willingness and ability to insure that its programming meets a high standard and to preserve the autonomy of KTRU as a student-managed station.

First Offense

The first violation of this policy will result in the responsible staff member receiving a written warning from the DJ Director, Program Director, or GM or being suspended for no less than two and no more than four weeks. If the violator was a DJ and the offense occurred between 7 AM and 10 PM, the DJ may be moved to a night shift between 10 PM and 7 AM. All staff members will be responsible for any fines incurred by the station as a result of their actions. The decisions as to the innocence or guilt of the staff member and the severity of the punishment will be made by a majority vote of a quorum of the current directors. Note that particularly severe violations may result in dismissal even on the first offense.

Second Offense

A repeated violation of this policy will result in the automatic dismissal of the staff member. In addition, the staff member will be responsible for any fines incurred by the station as a result of the actions of that staff member. The innocence or guilt of the staff member will be decided by a majority vote of a quorum of the current directors.

Music

The Playlist

A Handful of Basic Indoctrinatory Things

The playlist is new and unique music. KTRU's playlist collects and emphasizes for airplay artists and music that are interesting, innovative, or just plain odd, among other things - the vague qualities that create an entertaining alternative to the pap of mainstream mediocrity. Why the emphasis? Because most, if not all, of the music represented in the playlist isn't the most "obvious" stuff around. Playlist is a way to bring the DJ's attention to the new music we receive at the station. Often you'll see quite a bit of genre-jumbling in the playlist, for example, finding an avant-garde jazz album sitting next to a ska album next to an album of Finnish folk music. Playlist is the collection of new music that the DJs who reviewed it and/or the music department deemed worthy of air-play.

Where to Find Some of These Things

The playlist consists of 160 lps, cds, eps, singles, and so on, each disc or record labelled with a strip of red tape on its spine. They are found on the shelf opposite the on-air console - the lps and 12"s filed in alphabetical order, the odd-end 45's and 7"s stashed in a cardboard box nearby, and the cds stored in racks right above the lps. Another batch of records and cds called the "new bin" is also to be found in this area - the discs in this category are labelled with white tape.

What to Do with These Things

Well, it always degenerates into a series of do's and don't's, doesn't it? So, here goes:

The Do's and Don't's

DO's:

1) Play 9 cuts from the playlist batch (red tape) in a two-hour shift. Play 13 cuts from the playlist batch (red tape) in a three-hour shift. If you are splitting a three-hour shift with someone else, the total number of playlist cuts that the two of you play should **equal or be greater than** 13. The two of you can work out the details. No matter how things work out, playlist cuts should make up about 1/3 of your shift (which means that you're not really sacrificing all of your shift to the cause of new music).

2) Play at least 1 cut from the new bin (white tape). It's somewhat tempting to call the new bin a "second-string" playlist stack, but it's really a fairly worthwhile collection of re-releases, less "obvious" newness (you know, the stuff that everyone knows already and that no one needs much encouragement to play), and other sundry things that didn't quite make its way to the playlist stacks.

3) Play at least 1 cut from what's called the "alternate" stack. What this means is for you to shamble over to either the jazz, classical, world music, or chicken skin stacks, peruse through the various records in these shelves, bravely pull a record that you've never heard before (initially, a blind grab will do about the same), and play a track from the disc that you've selected. Yes, it's pretty damn odd to play an Ornette Coleman track after a Big Black cut, but what the hell - variety is so exciting, and who needs smooth segues, anyway?

DON'T's:

(yeah, we all hate this part, but rules being rules....)

1) Do not play the same playlist, new bin, or alternate stack tracks week after week. (The same rule applies to stuff from the regular stacks.) The DJs have the freedom to pick what bands/tracks from playlist to play, but there is also the attached responsibility to explore through the voluminous and constantly changing playlist and new bin to find what else is new and interesting. This practice is not only encouraged for your (and the listeners') edutainment's sake, but it is also crucial in having the "management" consider your shift to be adventurous and full of variety. Variety within one's shift and from week to week does play a part in who gets the better shifts when the next semester rolls around.

2) Don't repeat the artists that the previous DJ played. Standard policy. We all know what a drag it is on commercial radio to have to sit through the same band (or song) repeated on the hour, and repeating any band or song shift after shift is something we want to avoid in these

parts. Before the start of your shift, go through the music log of the DJ before you to figure out in advance what bands you should not repeat. This also applies to playlist and new bin bands as well.

The Music Log

Use the music log to list all the artists you have played during your shift. Since the Music Log is used by the Music Department for various purposes, please try your best to make it readable. In the column labeled Cat, you should put a letter to signify whether it is a request(R), New(N), Alternate(A), or Playlist(P), and circle the letter to make it stand out from the rest of the entries. At the bottom of the log, there is a space to write requests.

Request Policy

If a song is requested, be adventurous, try new things, but **don't play swill.** Try auditioning your requests before airing them. You are not required to play every request, but if you never play them, you may miss out on some cool stuff. Requests are one of our best public relations ploys, and could expand your musical knowledge.

When asking for requests over the air, try not to be too condescending. Try to work requests into the block of music you are playing, even if you need to wait as long as thirty minutes. Warn people if it's going to take a while before you can get to their request. It's a good policy to never make any promises about playing a request. Phrases like "I'll try to get to it..... If I can find it.....I think the dog ate it..... etc" usually work. Remember to ask the listener what album the cut is on or you may waste a lot of your time.

Politely decline to play songs if you feel they are too long, or do not fit into the music you are currently playing, or if you already have too many requests waiting. Try not to be rude to callers. Don't ask on mike for requests if you cannot play them. As a last resort, put the control room phone on "Do Not Disturb" (DND button near the top of the phone. Red light indicates that the phone will not ring).

Special Programming

Scheduled

Scheduled musical special programming is usually publicized prior to broadcast; it consists mainly of programs like live performances, interviews, etc. If programming of this nature is scheduled during your shift, you will most likely be informed in advance. References in the Rice Radio Folio and in the form of broadcast promotional announcements will have brought this show to the public's attention. DO NOT ignore any special programming that's scheduled for your shift. A lot of people will be pissed and you will probably lose your shift. If you have a gripe or a problem with scheduled programming on your shift, take it up with the Program Director.

Unscheduled

One of the things we try to stay away from at KTRU, is "block programming". This is where each DJ plays just one particular type of music during their shift, with the only variety appearing when shifts change. The DJ becomes known for this tendency, and people come to expect one kind of music during that shift. Many other stations do this, it causes people to "tune out" and listen to another station for the duration of a show that plays music they do not want to listen to. To keep the "tune out" factor to a minimum, we instituted policies that discourage DJ's from turning their shift into a "special show", and encourages them to play a variety of music instead. Thus, unless the DJ has prior written permission from the Music Director and the Program Director, they will not: play a long set of one artist's music, program that artist at the same time each week or announce your shift as if it was a special "show". Do not play an entire shift of "Tibetan yak calls", or some other "format" show without the Program Director's approval.

Specialty Shows

KTRU offers a wide variety of specialty shows that focus on a specific genre of music such as jazz, classical, reggae, experimental and so on. We have certain expectations for those people who do speciality shows.

1) As with general programming, the specialty show DJ should avoid playing the same artists that he or she played the previous week.

2) The music played should be underexposed music within the genre. For instance, a classical DJ would want to avoid artists like Mozart that everyone's already heard of and can be heard readily on other stations in Houston.

3) The DJ of the specialty show is responsible for reviewing the music he or she plays for language content. If the DJ plays music that violates the current KTRU obscenity policy, he or she will be initially warned and be dismissed if it happens again. Music Directors and other

directors can help answer any questions about song content that the specialty show DJ might have.

4) Music sent to the station for a specific specialty show is the property of KTRU, not the DJ (regardless of whose name is on it). The DJ may review such albums, but they must be logged into the music library computer and brought back quickly and added to the KTRU stacks (unless it is swill in which case it should be left on the swill shelf in the music library).

5) Specialty show DJs should submit the better albums to playlist on a regular basis (generally, at least 1 a month).

6) Each Specialty show DJ should write a PA to promote the show (e.g. indicate what is played and when it is on). PAs should be submitted to the Program Director.

Music that Cannot be Broadcast

Objectionable Content

Musical material that contains obscene words or objectionable content may not be broadcast due to FCC regulations. Some of the records that contain objectionable material have been passed by the Music Director for airplay after careful consideration of their content. However, many albums in our collection which have words or material that are blatantly offensive cannot be played at all. In this case the Music Department has labelled them No! or Do Not Play! When you see these notes on a particular cut, pay attention to them. Both you and the station could lose licenses due to violations of this policy. Offenders will be punished severely. See the section on Programming Content Policy which contains the specifics of these rules.

Records from Home

DJ's and their guests are not allowed to play records from home without *prior* permission from the Music Director. Unless you are the DJ of a special show, the Music Director will not give blanket permission; you must get each record approved on a case by case basis. The only exception to this is if you own a CD copy of something the station has in the vinyl stacks, and vice versa. If you do play something from your own CD, you must make sure that it is a playable song (check the review of the station's copy). If you think KTRU should add a certain record to the stacks, be sure to let the Music Department know. That is one reason why we have a Music Department. Although this seems like an unreasonably strict rule, it is necessary to prevent people from playing bootlegs (see below), joke Bad Music (which usually isn't funny to any but the most naive DJ), and otherwise unplayable material.

Bootleg Material

"Bootleg" records and tapes are recordings of a performance, live (concert, etc.) or otherwise, which were made illegally. Even though bootlegging is illegal, it is still a fairly common practice, and is often available in used record shops. Thus, the temptation to purchase and broadcast this material arises. Commercial and noncommercial stations are both prohibited from broadcasting "Bootleg" material. Any DJ who plays bootlegs on the air will be dismissed and banned from the station. If legal action is taken against KTRU for broadcasting unauthorized material, including home-taped copies of records, the DJ involved will be fully responsible.

Reviewing Albums

We try to be as democratic as possible in determining what goes on playlist so we rely heavily on DJs reviewing the albums that get sent to us. The Music Department has the ultimate say as to what goes on playlist, but the individual DJ review is a huge factor. Most radio stations have Music Dictators that determine everything that is played at the station. Here we want every DJ to be able to give their input -- in fact, we require it.

We expect every DJ to review at least 5 albums a semester (four 7"s or two eps equal an album). This isn't really that much if you think about it and reviewing becomes addictive after a while. If you don't review 5 albums you will get lowest shift preference (behind new DJs even) the next semester.

Reviewing an album:

1) Choose an album from the "to be reviewed" shelf (near the door, above the computer) in the music library and log it out of the computer. Have someone who has been around a while show you how. If you fail to log your albums out, it looks as if you are stealing and you will be dealt with accordingly.

2) Listen to the lyrics of each song carefully. Mark unplayable songs "NO." Songs that have questionable lyrics should be brought to the attention of the music department so that they can make the final decision. Songs marked "AFTER 10PM" are to be played only during the safe harbor hours of 10pm - 6 am. Please be careful not to let songs that violate the Obscenity Policy to slip through. **Remember: no descriptions of or references to sexual or excretory organs or activities and any song that has the word "motherfucker" in it is automatically unplayable.**

3) Write up a review. Use the same format as the sample review on the next page. Please include specific comments so DJs will know what they are getting into before they play it.

4) Don't keep out albums for longer than two weeks. If it's good, we want to get it on playlist as quickly as possible. If it's swill, we want to purge it from our system in a timely fashion. If you are having trouble reviewing a particular album because it's really not your thing (but you think other people at the station would like it), bring it back and check out another one instead.

5) It's often better not to try to review more than one album at a time. If you take too many, you might get bogged down and take too long to return them.

A SAMPLE REVIEW SHEET

Artist: The Lozenges
Title: "Hop Tn, Mahmood" self released.
Reviewed 9/11/94 by Thor.

1. √√+ It's Jeffrey Rios - the most insufferably catchy great pop song you'll ever hear. Funny lyrics, too.

2. √ Shveta Ketu, Stupid Son - short a capella chant - possible FCC violation?

3. √√ It's Harry White - more acoustic pop w/quirky lyrics, upbea.

4. √+/√√- It's Stu Smith - slow ballad, some off Key singing

5. √√(+) It's Hugo Larry Beaumont - Includes rendition of "Close to You" by 87 yr. old weather forecaster, hysterical!

6. √√ It's Shawn Smith - thumping midtempo bass and Kazoo instrum.

7. √√/√+ It's Jason Carreira - Boredoms-Tk guitar/drum noise, with occassional melodic bits.

Comments: The Lozenges are a 2 piece band who cover lots of different styles, all in a bizarre fashion but really well.

IMPORTANT THINGS IN REVIEWING: 1) sign your name
2) Describe differences between songs.
3) Highlight possible obscenity violations
4) Do your best to describe the music +

Non-Music Stuff (Programming Continued)

Promotions, Ticket Giveaways

Non-commercial stations are naturally restricted from doing certain promotional and commercial things. There are very specific rules concerning what "non-com" stations are allowed to do with promotions. The FCC allows "non-com" stations to do whatever they wish when promoting events for non-profit entities, but when promoting events put on by for-profit groups, they apply many restrictions. Here are some examples of what methods are and are not allowed.

Non-Profit

If we are promoting a show for a non-profit organization, we are allowed to promote it openly, say how much tickets cost and encourage attendance. This is when we can play up artists and venues for non-profit events.

For-Profit

If the show is for profit, we may only describe it in "value-neutral", generic terms. We are allowed to describe the bands, mention names of clubs and their locations, but we cannot mention the ticket prices, praise the group or urge attendance.
Mr. D.J. would say, "I'm gonna give away a pair of tickets to the Butthole Surfers concert on Saturday night at Jones Hall on Main Street. They'll go to the first caller who can name the 17th letter of the alphabet." It's also a good idea to check to see if the lucky winner knows what they are winning, so that desirable tickets are given away to someone who really wants them, rather than to someone who just called in when you said "call in and win".

Compensation

Non-commercial stations are not allowed to receive any compensation in return for the promotion of a for-profit organization's event. This means the station or individual DJ cannot accept money, tickets, albums, etc. in return for promoting an event put on by a capitalistic organization. If a promoter gives the station free passes to an event, it can never be a condition of any agreement to air promotional messages.

Never mix giving away tickets and reading from the concert calender in the same hour. There must be time between the give-away and reading from a concert calendar so we do not appear to break the law by promoting an event in return for the tickets. It is definitely worth airing concert announcements because KTRU gains the support of the artists and the community. As a result, we get to do neat things like interview bands or have them perform at the station.

Any DJ who uses their position in the station or station equipment/facilities for their own profit will be immediately dismissed and prosecuted if the situation warrants. Payola (accepting money to play certain records) is strictly prohibited.

News

News people will sometimes come into the station and quietly prepare their broadcasts for airing. When they are ready, they will come in to the control room and tell you who they are, and vaguely how long their newscast will be (on the off chance you might want to be prepared). Ask them if they would like an introduction before they air, if they will do the ID, if they have a request for after the newscast, etc.

On occasion we air live athletic events like baseball. Sports broadcasts are squeezed into our normal broadcasting day and will sometimes fall during your show. In such an event, the sports department will provide someone to sit behind the board and monitor the air signal.

A schedule of special programming events that may prevent you from being able to do all or part of your shift will be posted in the station ahead of time.

Who is in Charge

The KTRU "chain of command", in order of their importance:

THE FEDERAL COMMUNICATIONS COMMISSION

The Board of Governors of Rice University

The University President and the FM Committee

General Manager

Program Director

The Various Directors

Station Staff and DJ's

The Rest of the World

Those people who have the most time to give and care about the operation of the station, usually wind up as Managers or Directors. If apathy reigns, and there are few people to choose from the staff, anyone who volunteers may wind up with the job. Resignations also tend to be fairly common, so **if you are interested in getting into management, it can be real easy to do.** Positions at KTRU are unpaid, voluntary and appointed due to our charter and license. We like to think that working for KTRU is fun in itself, therefore we don't need to pay anyone to fill the positions. Here is a brief description of each position and its duties for those who aspire to greatness:

General Manager

The General (or Station) Manager is the highest student official in charge and controls all aspects of the station's operation. Runs the whole thing. Relies upon the other Directors to keep the station running smoothly. Appointed by the previous GM. The Station Manager is internally appointed in order to comply with FCC policy on qualified management. Such FCC guidelines prohibit campus-wide elections. Appoints (on the basis of an in-station election) the rest of the new Directors from the staff. Along with another appointed staff member, usually the Program Director, represents the station on the FM Committee. Go to this person if you have a gripe about the station operation in general or about the performance of any Director.

Program Director

In control of all things that happen on the air. In control of program scheduling, content, ascertainment of public affairs issues and compliance with FCC requirements. If you have something for us to consider putting on the air, from public affairs programs to donor announcements to comedy and everything in between, talk to this person.

DJ Director

In charge of training of new DJ's and the scheduling of all shifts. Acts as a liaison between the DJ's and the station management. If you are currently enrolled at Rice University and are interested in becoming trained and licensed as a DJ, talk to this person.

Music Director

In charge of all music programming. Coordinates the screening of all incoming records for quality and content and determines Playlist. In charge of a small, select staff to keep the new music coming. If you have questions about reviewing records, or are just into music in general and want to learn about good, new stuff, talk to this person.

Chief Engineer

Oversees the engineering staff, assigns projects, orders equipment, etc. Keeps the station's audio devices running with either technical knowledge or magic. Performs transmitter and airchain maintenance to keep us legal with the FCC. If you want to be made an engineer, POOF!, you're an engineer! If you're interested in this part of the station operation, particularly if you are an Electrical Engineer looking for some practical rather than only theoretical experience, this person will put you to work.

Equipment Manager

Keeps track of the various equipment at the station. In charge of the check out of equipment that can be borrowed.

Business Manager

In charge of the bookkeeping duties and monetary dealings of the station. Along with the GM, responsible for approving all purchases made for KTRU. Current university policy requires the holder of this position to have completed Acco 305 at Rice.

Office Manager

If you need a key or access to the RMC go to this person. Also in charge of maintaining current staff lists, office hours, and other files. Makes internal non-music or equipment related purchases to help keep the station running smoothly.

News Director

In charge of the news broadcast team at KTRU. Assigns duties, oversees special news programs like the Rice Radio Journal, Calendar and sports broadcasts. Controls and distributes press credentials, and rides herd over people with the nose for news. If you like to confront people while sticking a microphone in their face, or like the sound of your own voice but don't want to be a DJ, this is the person you need to contact.

Promotions Director

T-shirts, tickets, rubber snacks, albums, posters rolled with matching tacks... This position was formed to oversee the incredible number of ticket, record and other give-aways, Another way to get to know people in the music industry (local and otherwise).

Publicity Director

In charge of the Rice Radio Folio (our occasional newsletter), and the crack production team that makes it possible. Can handle any other form of KTRU publicity (when we publicize ourselves, i.e.,. posters, college announcements, etc.).

There are more things to do, and Directorships are created as per need. Come up to the station and see where you fit in. For further info, ask those in the know.

FCC Fines

This is something we obviously want to avoid. Here's a sampling from the 33 categories of fines. We're leaving out the ones that don't apply to DJs.

This fine listing was released by the FCC in August of 1991. As the FCC continues to crack down more and more, fines will only increase.

BASE AMOUNTS FOR SECTION 503 FORFEITURES

Violation	**Maximum Fine**
Misrepresentation or lack of candor	$20,000
False distress communications	$20,000
Unauthorized emissions [this is real]	$12,500
Transmission of indecent/obscene material	$12,500
Violation of sponsorship ID requirements	$6,250
Broadcasting telephone conversations without	$5,000 authorization
Failure to make required measurements or conduct required monitoring	$2,500
Failure to provide station ID	$2,500

We can't afford to pay fines like these or jeopardize our license. If a fine results from DJ negligence, that DJ will be required to pay any fine we receive as a result of his or her action (or inaction). The fines listed are per incident. Often times these fines are multiplied by the number of instances that have occurred. Ouch!

WHAT TO DO IF YOU ARE THE DJ WHEN THE FCC COMES TO VISIT:

1) The FCC officer should identify himself as such and should produce a badge (just like a cop's). If he doesn't ask politely to see his badge or ID.

2) Call the Station Manager (or Program Director if the GM can't be reached). The officer will probably ask you to do this anyway.

3) Stay calm but be prepared to do an E.B.S. test (and make sure you do it perfectly and log it correctly). You will also probably be asked to show your operator's license which can be found in the metal box on top of the left tower.

4) Make a good impression. Be polite and smile.

Public Inspection File

The FCC requires all radio stations to maintain a set of records known as the Public Inspection File. This file primarily contains legal and technical garbledy-goop such as our all important license and information about our transmitter tower. We are required to let any interested

members of the public view these files during normal business hours (9am-5pm, M-F). If you are at the station during these hours and someone says that they would like to view the files but the office is locked, contact the GM, PD, or other staff person with access to the office immediately.

A General Checklist on How to be a DJ

1. The Sign-On/Off - MRA: At the beginning and end of a broadcast day, we have to announce who and what we are. The message is called the Sign On (or Off) - Mechanical Reproduction Announcement. This message is in the P.S.A. folder. If we are on the air at 7 am and you are the DJ or if you are doing the first shift of the day, read the MRA as a SIGN ON (...and we now begin our...). If you are signing us off, read the MRA as a SIGN OFF (...and we now end our...).

2. Never repeat artists from the previous DJ's shift. The first thing you should do when you walk into the station is look at the previous D.J.'s music log. Do not repeat any artist that D.J. has played and by all means never play two songs by the same artist during your shift, unless you miss your segue. Also, do not play music by the artists you played the previous week.

3. Before you go on mike, think about what you are going to say and do. Pre-read your PSA's, PA's and DA's.

4. Make an attempt to vary your delivery on PSA's, PA's, DA's and song titles. Stay away from repetitive phrases like "before that...", and avoid speaking in a monotone. Speak in a pleasant, conversational tone , a low-key approach is what we strive for.

5. The world doesn't need to hear the words "Playlist", "PSA", "Donor Announcement", and the like. Do not say them. We try to stay away from phrases that describe things we are required to do by law or request. Get the point over without sounding like you are doing anything under duress. Just try to say what is necessary, without all the bullshit.

6. It is not necessary to tell the world who you are in between every two songs. When you talk to friends, do you tell them your name every five minutes? Of course not. Also, don't give out your last name unless you like receiving phone calls late at night from people named Elmo.

7. Do not clump Playlist records together in one big set. This is severely frowned upon. Scatter them throughout your shift.

8. Be in the station at least 15 minutes before your shift starts. Pull records, look at the important announcement bulletin board to see if anything special is scheduled during your shift. See if there are any ticket give-aways, EBS tests, etc. This is also a good time to look over what the DJ before you played.

9. Before you turn off the station, always call the DJ who is scheduled next and find out where the hell they are! Do not ask over the air for "any licensed DJ to come in and take over, because I have to leave to go to my 1 o'clock class...". If you can not find them search for a replacement over the phone. Call the DJ Director if you can't find someone to sub. Sign off if you must.

10. To eliminate the feedback/squeal you hear in your headphones while on mike, turn down the headphone volume so it doesn't feed back into the mike. Also, you might want to turn down headphone volume when you do EBS tests since the test tone can really grate on your ears.

11. Never play things in the control room on Program if the transmitter is turned off. They still go out over the air (at a greatly reduced power, but receivable). Use Audition.

12. If someone offers you anything in return for playing or announcing something over the air, do not even think about it. This is called "payola" and is a Federal crime.

13. There is no rule number 13.

14. If you have stopped taking requests, and you don't want to answer the phone anymore, put the phone on DND ("Do Not Disturb"). Don't leave the phone on hold for your entire shift. Politely put off people who request songs that are posted on the "overplayed" list.

15. It is illegal to use the radio for personal communications of any sort.

16. KTRU does not play dedications or give "shout outs." Period. See rule 15.

17. KTRU does not play "bootleg" recordings. Approval of any record or tape you bring from home must come from the Music Director.

18. DJ's may not bring in their own records to play without the Music Director's approval of each individual record. If you think we should acquire a particular record, suggest it to the Music Director.

19. Our record collection is our most precious commodity. Handle records very gently by their edges. Clean every record you play thoroughly with the DiscWasher™.

20. Double check to see if the turntables are set on the right speed before you play any record.

21. Keep the studio neat by cleaning up after yourself. Leave the room cleaner than you found it.

22. Do not place any container of liquids on or near any of the equipment on the control table. One spill can cause hundreds of dollars in damage, and could take us off the air temporarily or indefinitely.

22. There is absolutely no smoking allowed in any part of the station.

23. The Operator Log is a legal document. Your signature is required by the FCC as proof of the truth of the data contained in the document. Always keep neat, correct Logs.

24. Try to put your records away during your shift, rather than saving them or leaving them for the next guy. Alphabetize them correctly. If you pull out the record immediately next to the one you want to play, it will be easy to return it to its proper home.